

HiPPiE

HiPPiE Presents: Joe Satriani - The Extremist

Supplied By	: UAi @ HiPPiE	# Of Disks	: 1
Scanned By	: UAi @ HiPPiE	Release Date	: 12/05/01
Packaged By	: UAi @ HiPPiE	Release #	: Book 15
Type	: Scanned Tabs	Source	: ISBN 0895247720
Format	: PDF 1.4	# Of Songs	: 10
Resolution	: 300 DPI	# Of Pages	: 109

Instructions

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Group

HiPPiE is a new group, created in the year of 2001.
HiPPiE is dedicated to gtrwrz only. The goal is to bring quality products
into the scene.

Greets

All our respects goes to the people that currently are creating the scene of
gtrwrz. Specially to all people hanging out in #gtrwrz @ EFNET.

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/HiPPiE

D.S: No, no, I'm sick of this! All we do is sit around and smoke pot...
Mic: No, no Kevin Costner Speech, lets just go.

Idle Hands

AScii: JiMi

Friends

Music by Joe Satriani
and Andy Johns

All gtrs. use drop-D tuning
down 1/2 step:

⑥ = D \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderately slow Rock ♩ = 86

N.C.
(Drums)

Gtr. I

sl. *mf* *let ring throughout*

Rhy. Fig. 1 (*Gtr. II)

mf *let ring throughout*

*Gtr. II is two drop-D (down 1/2 step) "Nashville tuned" gtrs. and two drop-D (down 1/2 step) "Nashville tuned" banjos arr. for one gtr. "Nashville tuned" means ⑥ - ③ stgs. are tuned an octave higher than normal. Transcription written as if gtr. were tuned normally (drop-D down 1/2 step).

A *sl.* D *sl.* A *sl.*

D A Bm Gsus2 A

3 2 0 0 0 0 4 0 5 0 5 7 0 2 0 0 2 3 4 4 0 4 5 5 6 7 7 0

sl. *sl.* *sl.*

D5 w/Rhy. Fig. 1 D 8va- Full A loco

(cont, on next staff) Gtr. III

3 0 0 0 0 0 0 4 5 17 10 (19) 17 15 17 17 (17) 17 (17) 15 16 14

sl. *Full* *P* *Full* *P* *P*

(end Rhy. Fig. 1) Gtr. I

2 0 0 0 0 0 0 3 2 0 0 0 4 0 5 0 5 0 2 2 2 2 2 2 0

D 8va- sl. A loco Full D 1 1/2 P Full

17 17 17 19 22 17 15 17 17 17 17 14 16 15 (15) 16 14 16 15 17 17

sl. *Full* *1 1/2* *Full*

3 2 0 0 0 0 4 0 5 0 5 7 0 2 2 2 2 2 2 0 3 2 0 0 0 0 4 0 5 0

sl.

Full

A Bm Gsus2 A D5

(17) 17 17 17 16 15 (15) 17 15 sl. 14-16 14 (14) 7 1/2 (7) (7) sl.

Gtr. IV
Gtr. III

sl. w/Rhy. Fig. 1

both gtrs. vib.

A Asus2 D A

H P

This page contains guitar tablature for a piece in D major. It includes several systems of music, each consisting of a standard staff and a corresponding six-string guitar staff. The notation includes notes, rests, and various guitar-specific symbols such as bends (marked 'Full'), slides ('sl.'), vibrato (wavy lines), and palm mutes ('P'). Fingering numbers (0-4) are placed below the strings in the guitar staff. Chord names like A, G5, D, Bm, and D/F# are indicated above the staff. A section labeled 'Rhy. Fill 1' is also present.

Fill 1 (Gtr. III)

8va-
1/2 1/2 1/2 1/2 Harm.
1/2 1/2 1/2 1/2 Harm.
18 17 19 18 17 19 18 17 18 12 (12)

[illegible]

[illegible]

Rhy. Fill 3 (Gtr. II)

0 2 0 0 0 0 0 4 5

0 2 2 2 2 0 0 0

The Extremist

(Living On The Edge)

Music by Joe Satriani

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
 ⑤ = A \flat ② = B \flat
 ④ = D \flat ① = E \flat

Moderate Rock ♩ = 94

Intro E5

*Gtr. I

N.C. E5

pp *mp*

*Gtr. I is "Nashville tuned" dobro arr. for gtr. "Nashville tuning" is same as standard tuning except ⑥ - ③ stgs. are tuned an octave higher than normal. Transcription written as if gtr. were tuned normally (down 1/2 step).

*Gtr. II

N.C. E5

Gtr. I

mf

P P P P P P

*Gtr. II is 2 gtrs. & 2 "Nashville tuned" dobros arr. for one gtr.

1.2. Rhy. Fill 1 N.C. E5

3. w/Rhy. Fill 1 (Gtr. II) N.C. E5

Gtr. III

P.M.

N.C. E5 D5 D#5 E5 w/Rhy. Fig. 1 (2 times) N.C. E5

Rhy. Fig. 1 (Gtr. II)

(end Rhy. Fig. 1)

P.M. P.M. P.M.

*On D.S., 1st chord is struck, not tied (this bar only).

Harmonica solo

Full Full E5 1.2.3. N.C. E5

(Gtr. III plays 1st time only)

Full Full

4. N.C. B5 C5 C#5

pick slides

sl. P.M. P.M.

N.C. B5 Full P H P sl. H P H P sl. H P sl. A5

Full P H P sl. H P H P sl. H P sl.

P.M. P.M. P.M.

sl.

H P sl. H P sl. H P sl. H P sl. H H P N.C. C#5 8va Full 1½ Full C#m loco Full

11 12 11 9 11 9 7 9 7 5 7 5 4 5 7 5 4 5 7 5 4 6 4 6 (6)

P.M. P.M.

(2) 2 2 4 4 0 0 2 4 4 4 4 4 6 4 4 6 4 6 4 6 5

Full N.C. Full B5 Full B Full B Bus4 B Bus2 A5

9 11 (11) 12 9 12 9 0 12 9 12 9 12 9 11 12 9 11

P.M. P.M. P.M. P.M.

(5) 5 4 4 0 0 2 2 4 4 0 2 (4) 4 4 5 4 4 2 4 4 2 2 0 0

N.C. C#5 N.C. C#5

9 12 9 11 (11) 9 11 (11) 9 9 8 9 8 (8) 9 8 (8) 9 8 8 9 8 6 8 8 9 8 8 8 11

*Depress bar before striking note.

P.M. P.M. P.M. P.M.

(2) 2 2 2 2 2 2 4 4 0 0 2 4 (6) 4 4 4 4 6 4 4 6 2 4 2 4 4

sl. H P sl. H P sl. H P H P H H sl. P P

6 4 6 4 2 4 2 1 2 1 4 1 2 4 0 4 2 6 2 1 2 4 2 1

P sl. H H P P

P.M.-----1

(4) 4 4 6 6 6 6 0 0 2 2 4 4 0 2

B Bsus4 B Amaj7 N.C. Full C#m

3 3 H P sl. sl. sl. sl. H H H H P P H H

4 5 7 4 6 7 4 6 7 9 6 7 9 6 9 6 8 9 6 8 6 2 4 1 2 4 6 4 5 7 5 4 5 7 7 (7)

H H H H P sl. H H H H P P H P sl. sl. sl. sl. H H H H P P H H

P.M.---1 P.M.---1 P.M.-----1

(4) 4 4 4 4 5 4 2 (2) 2 2 4 4 0 0 2 4

Full don't pick Full pick Full P N.C. A.H. (15ma) sl. B A.H. sl.

12 9 12 9 11 (11) 9 11 9 11 9 7 9 7 7 9 9 0 0 9 7 0 9 10 0 12 10 0 12 14 0 16 14 0 16

sl. P sl. P

P.M.---1 P.M.-----1 P.M.-----1 P.M.---1

(4) 5 5 4 5 5 6 6 4 6 6 6 4 6 4 4 2 4 2 4 4 (5) 5 5 5 5 4 4 4 4 4 4 4 4 4 4 2 2 0 2 2

w/Rhy. Fig. 2 (2 times)

A H. nitch. R.

A.H. pitch: B

*Pull up on bar.

*Depress bar before striking note.

The musical score for "D.S. al Coda" consists of two systems. The first system features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, with a triplet of eighth notes (F#, A, C#) marked with a "3" below. The harmony is indicated by chord symbols: A+, Asus4, A+, and Full. The second system continues the melody, with a "sl." (slur) marking the beginning of a phrase. The harmony is indicated by A+, Full, and a final "D.S. al Coda" marking. The bass staff is empty, with a "12" and "0" (octave) marking the beginning of a phrase. The melody is written on a single staff, with a triplet of eighth notes (F#, A, C#) marked with a "3" below. The harmony is indicated by chord symbols: A+, Asus4, A+, and Full. The score ends with a "D.S. al Coda" marking.

D.S. al Coda

(Gtr. II)

Coda

Full Full A5 Full Full Full B5 Full Full Full C5 sl.

Full Full (12) Full Full Full (12) Full Full Full sl.

15 15 (15) 12 10 12 (15) 11 12 14 15 17 5

Coda

Harm.-----
(8va)

[illegible]

Harm. - - - - -

Full Full Dsus2 Full Full N.C.

sl.

Full Full

sl.

Full Full

pick slides

A.H. (15ma) slack

(Gtr. III out) E5

3 1/2

**trem. bar

A.H. slack

3 1/2

*Depress bar before striking note.

**L.H. operates bar.

*tr

steady gliss.

*tr

sl.

T

sl.

pick slide

22 (20)

12 (10)

sl.

T

sl.

Harmonica solo

1.2.3.

N.C.

E5

4.

N.C.

3 1/2

Full

Em7

p

3 1/2

Full

p

War

Music by Joe Satriani

Tune down $\frac{1}{2}$ step:

⑥ = E \flat ③ = G \flat

⑤ = A^b ② = B^b

④ = D \flat ① = E \flat

Moderate Rock ♩ = 126

w/Rhy. Fill 1 & Fill 1

N.C.

Gtrs. I & II

[illegible]

Play 3 times

Fmaj7(#11)

(end Rhy. Fig. 1) N.C.

Rhy. Fig. 1 A

(end Rhy. Fig. 1A)

Rhy. Fig. 1A (end Rhy. Fig. 1A)

The musical notation for Rhythmic Figure 1A consists of a melody line and a fingerings/accents line. The melody line is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a repeat sign and contains several measures of music, including eighth and sixteenth notes, and rests. The fingerings/accents line is written on a single staff with a treble clef and contains numbers (1, 2, 3) and dots (·) indicating fingerings and accents for the melody. The figure is labeled "Rhy. Fig. 1A" and "(end Rhy. Fig. 1A)".

w/Rhy. Fig. 1 (4 times)

N.C.

Fmaj7(#11)

N.C.

Fmaj7(#11)

[illegible]

Rhy. Fill 1 (Gtr. II)

[illegible]

Fill 1 (Gtr. III)

A.H. - -

(15ma)

*5

0

trem.

A.H. - - -

*5

H

atch: A

*Depres

Depres

(15ma)

*5

*6

slack

mf trem. bar

A.H.

*5

*6

1

slack

0 (0) 0 0

A.H.

pitch: A

A.H. pitch: F

*Depress bar w/left hand before striking note.

N.C. Fmaj7(#11) N.C. Fmaj7(#11)

sl $\frac{1}{2}$

(5) 10 10 12 13 *sl* 13 15 13 12 14 12 (12) (12)

w/Rhy. Fig. 2
N.C. Full B5 C5 N.C. $\frac{1}{2}$ *sl* B5 C5 Full

Full 17 17 17 (17) 17 14 15 17 15 12 17 14 $\frac{1}{2}$ *sl* 14 16 16 17 Full

w/Rhy. Fig. 3
N.C. Fdbk. (8va) w/Riff A C5 N.C.

Fdbk. 17 (17) (17) *pick slide (steady gliss.)*

Rhy. Fig. 2 (Gtrs. I & II)

Rhy. Fig. 3 (Gtrs. I & II)

Riff A (*Gtr. IV)

*Elec. 12-stg.

w/Rhy. Fig. 1 (4 times)

N.C.

Fmaj7(#11)

N.C.

Fmaj7(#11)

N.C.

Fmaj7(#11) N.C.

Fmaj7(#11)

w/Rhy. Fig. 2

N.C.

B5

C5

N.C.

B5

C5

w/Rhy. Fig. 3 (1st 3 bars only)

N.C.

w/Riff A

C5

N.C.

w/Rhy. Fill 2

A5

C5

Rhy. Fill 2 (Gtrs. I & II)

w/Rhy. Fig. 4
 Dmadd9
 8va-

Gtrs. III & V
 Full

Abmaj7/6(#11)

w/Rhy. Fig. 1
 N.C.

Fmaj7(#11)

Riff B (Gtr. VI)
 w/slide

w/Rhy. Fig. 4
 Dmadd9
 8va-

Abmaj7/6(#11)

w/Rhy. Fig. 1
 N.C.

Fmaj7(#11)

Rhy. Fig. 4 (Gtrs. I & II)

let ring-----

let ring-----

Dmadd9

Abmaj7/6(#11)

w/Rhy. Fig. 1

Fmaj7(#11)

The musical score for "The Wind" by John Williams is presented in a two-staff format. The top staff is for the piano, and the bottom staff is for the tuba. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into four measures. The piano part includes dynamics like "Full" and "P" (piano), and articulation like "staccato" and "legato". The tuba part includes dynamics like "Full" and "P", and articulation like "staccato" and "legato". The score is divided into four measures.

Dmadd9

Abmaj7/6(#11)

NC

Fmaj7(#11)

N.C.

8va.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano (p) and guitar (Gtrs.). The piano part is in treble clef with a key signature of one sharp (F#). The guitar part is in standard tuning (E, A, D, G, B, E) and includes a capo on the 4th fret, indicated by "Capo (4)". The score is divided into three systems. The first system shows the piano melody and guitar accompaniment. The second system features a guitar solo with a capo on the 4th fret, indicated by "Capo (4)". The third system shows the piano melody and guitar accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The guitar part includes a capo on the 4th fret and a key signature change to one sharp (F#) for the solo section. The piano part includes a key signature change to one sharp (F#) for the solo section. The score is written for piano (p) and guitar (Gtrs.).

N.C.
Rhy. Fig. 5 (Gtrs. I & II)

Play 4 times
Bb5
(end Rhy. Fig. 5)

w/Rhy. Fig. 5 (4 times)
N.C.
Gtr. III

Bb5

N.C.

Bb5

N.C.
1/4

Bb5

N.C.

Bb5

(Gtr. III out)

w/Rhy. Fig. 6 (4 times)

N.C.

Grtr. V

G5

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a guitar solo with various techniques: slurs, triplets, and fingerings. The bottom staff shows the corresponding fretboard positions with numbers 1-7. The notation includes slurs, triplets, and fingerings. The bottom staff shows the corresponding fretboard positions with numbers 1-7.

N.C.

G5

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a guitar solo with various techniques: slurs, triplets, and fingerings. The bottom staff shows the corresponding fretboard positions with numbers 1-7. The notation includes slurs, triplets, and fingerings. The bottom staff shows the corresponding fretboard positions with numbers 1-7.

N.C.

G5

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a guitar solo with various techniques: slurs, triplets, and fingerings. The bottom staff shows the corresponding fretboard positions with numbers 1-7. The notation includes slurs, triplets, and fingerings. The bottom staff shows the corresponding fretboard positions with numbers 1-7.

N.C.

w/Fill 2

G5

(Grtr. V out)

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a guitar solo with various techniques: slurs, triplets, and fingerings. The bottom staff shows the corresponding fretboard positions with numbers 1-7. The notation includes slurs, triplets, and fingerings. The bottom staff shows the corresponding fretboard positions with numbers 1-7.

*1

*Tap w/edge of pick next 2 bars.

Rhy. Fig. 6 (Gtrs. I & II)

Musical notation for Rhy. Fig. 6 (Gtrs. I & II). The top staff is a treble clef with a key signature of one sharp (F#). It contains a guitar solo with various techniques: slurs, triplets, and fingerings. The bottom staff shows the corresponding fretboard positions with numbers 1-7. The notation includes slurs, triplets, and fingerings. The bottom staff shows the corresponding fretboard positions with numbers 1-7.

Fill 2 (Grtr. III)

Musical notation for Fill 2 (Grtr. III). The top staff is a treble clef with a key signature of one sharp (F#). It contains a guitar solo with various techniques: slurs, triplets, and fingerings. The bottom staff shows the corresponding fretboard positions with numbers 1-7. The notation includes slurs, triplets, and fingerings. The bottom staff shows the corresponding fretboard positions with numbers 1-7.

N.C.

*Pull bar up next 4 bars. Release bar abruptly to create exaggerated vibrato.

G5

N.C.

8va - -

G5

w/Rhy. Fig. 7

E5

Gtr. III

*Depress bar before striking note.

A.H.
(8va)
*1/2

A.H.
*1/2~~*1/2~~

A.H. pitch: A

*Depress bar before striking note.

Rhy. Fig. 7 (Gtrs. I & II)

pick slide
(steady gliss)

N.C.

Fmaj7(#11) N.C.

Fmaj7(#11)

N.C.

Fmaj7(#11) N.C.

Fmaj7(#11)

Handwritten musical notation for a guitar piece. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various ornaments: "Full" (a trill), "sl." (slide), and "1/2" (half note). The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various ornaments: "Full" (a trill), "sl." (slide), and "1/2" (half note). The notation is handwritten and includes many wavy lines indicating tremolos or vibrato.

w/Rhy. Fig. 2

N.C.

B5

C5

N.C.

B5

C5

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the piece. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols: a 'Full' dynamic marking with a dashed line, a wavy line indicating a tremolo, a slur over a triplet of eighth notes, a '1/2' time signature, a 'sl.' (sustained) marking, and another 'Full' dynamic marking. The second system contains the remaining six measures. It features a 'Full' dynamic marking, a wavy line, a '1/2' time signature, a 'sl.' marking, and a 'Full' dynamic marking. The notes are written on a grand staff, with the right hand on the upper staff and the left hand on the lower staff. The piece concludes with a final 'Full' dynamic marking and a wavy line.

w/Rhy. Fig. 3 (1st 3 bars only)

N.C.

w/Riff A

C5

C.

w/Rhy. Fill 2

A5

C5

Handwritten musical notation for guitar, showing a melodic line on a treble clef staff and a bass line on a bass clef staff. The treble staff has a key signature of one sharp (F#) and a 6/8 time signature. The melody consists of eighth notes and a long slide. The bass staff has a key signature of one sharp (F#) and a 6/8 time signature. The bass line consists of eighth notes and a long slide. The notation is handwritten and includes a "pick slide (steady gliss.)" instruction.

w/Riff B & Rhy. Fig. 4

Dmadd9

Abmaj7/6(#11)

w/Rhy. Fig. 1

N.C.

Fmaj7(#11)

w/Rhy. Fig. 4
Dmadd9
8va-----

Abmaj7/6(#11)

w/Rhy. Fig. 1
N.C.

Fmaj7(#11)

w/Rhy. Fig. 4
Dmadd9
8va-----

Abmaj7/6(#11)

w/Rhy. Fig. 1
N.C.

w/Rhy. Fig. 4
Fmaj7(#11) Dmadd9

Abmaj7/6(#11)

(Gtr. V cont. in Fill 3)

w/Rhy. Fig. 1 (4 times) and Fills 3 & 4
N.C.
8va-----

Gtrs. III & V

Fmaj7(#11)

N.C.

Fill 3 (Gtr. V)

Full

Full

Fill 4 (Gtr. VI)

1.2. | 3.

w/slide

8va-----Fmaj7(#11) N.C.-----Fmaj7(#11) N.C.-----
 (Gtr. V cont. on lower staff)

w/Rhy. Fig. 1 (8 times)
 Fmaj7(#11) N.C. Fmaj7(#11) N.C.

Gtr. V 8va-----Fdbk.-----Fdbk. (8va)-----Harm. (8va)-----

Fmaj7(#11) N.C.-----Fdbk. (15ma)-----Fmaj7(#11) N.C.-----

Harm.-----trem. bar-----

Fmaj7(#11) N.C. Fmaj7(#11)

1 1 1 1 1/2 1/2 1 3 1/2

1 1 1 1 1/2 1/2 1 3 1/2

(7) (7) (7)

Fdbk. (8va)

1 1/2 1/2 1/2 1/2 1/2 1/2 1/2

1 (12) (12) (12) 1/2 1/2 1/2 1/2

N.C. Harm. Fmaj7(#11) N.C. *Pull bar up. Fdbk. (8va)

Harm. Fdbk. *

7 (7) (5)

Fdbk. pitch: B

Harm. (15ma) slack

1/2 1/2 1/2 1/2 vib. w/bar

1/2 1/2 1/2 1/2 Harm. slack don't pick

(12) (12) (12) 3 (3)

Fmaj7(#11) N.C. A.H. Harm. (8va) H(8va) Fmaj7(#11)

(5) (5) (5)

A.H. Harm. H

Harm. (8va) 1

Harm. 1

1 1/2 1 1/2

17 17 17 17

(3) (3) (3)

w/fdbk. ad lib (Gtrs. III & V, till end)

w/Rhy. Fill 3
 E5
 slack
 Gtr. VII
 H sl. sl. P H P sl.
 (5) (5) (5) 4 5 7 5 4 5 4
 *Sound of trem. bar hitting strings.
 *vib. w/bar
 H sl.

*Till end of song.
Vib. created by bouncing R.H. on bar
which is turned away from body of gtr.

The musical score for 'The Rose Tree' is presented in a system of five staves. The first staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second staff is a bass clef with a key signature of one sharp (F#). The bass line is written in a simple, folk-like style. The third staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The fourth staff is a bass clef with a key signature of one sharp (F#). The bass line is written in a simple, folk-like style. The fifth staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The score includes various musical notations such as notes, rests, and dynamic markings like 'sl' (sforzando) and 'H' (forte). The lyrics 'The Rose Tree' are written below the staves.

Rhy. Fill 3 (Gtrs. I & II)

*Gtrs. I & II sustain chord
picking individual strings
ad lib till end.

sl. sl. Full Full

sl. sl. H P sl. sl. sl. sl.

14-16 12-15 (15) 15-13 12-10 12-13 12-13 12-10 10-10 10-12 10-10-7 7-9 9-9 9-9

H H sl. sl. H P P H H H H H sl. sl. P H

16 15 14 12 15 14 12 14 9 12 9 10 9 12 10 9 7

H sl. sl. H P P H H sl. sl. P H

trill P sl. H P sl. sl. sl. H P P P H P P H P P

9 (10) 9-7 7-5 7-5 4-2 (2)-4 2 3 2 0 2 2 2 2 2 2 3 3 3 2 3 2 0 2 2 3 2 0 2

H P P P sl. sl. sl. H H H H H P P

9 4 7 9 10 9 7 9 7 9 7 8 7 5

H H P P

H P H P H P P H P P H P P

(2) 2 2 3 2 2 2 3 2 2 3 2 3 2 0 2 3 2 3 2 0 2 3 2 3 2 0 2

H P H P H P P H P P H P P

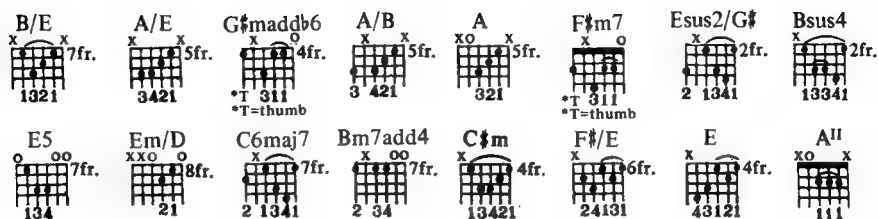
H p P H p P

9 9 0 4 2 2 3 2 0 2 (2) 2 2 3 2 0 2

H P P H P P

Cryin'

Music by Joe Satriani



Slowly ♩ = 75

*Gtr. I B/E

Gtr. II

mf

1/2 P Full Full A/E B/E

1/2 P Full Full

1/2 P Full Full

*2 gtrs. arr. for one gtr.

A/E B/E A/E

1/2 P Full Full

1/2 P Full Full

1/2 P Full Full

1/2 P Full Full

G#maddb6 A/B Fdbk. (8va) Rhy. B/E Fig. 1 8va

1/2 P Full Full

1/2 P Full Full

1/2 P Full Full

1/2 P Full Full

A/E B/E A/E

1/2 P Full

1/2 P Full

1/2 P Full

1/2 P Full

B/E A/E G#maddb6

(end Rhy. Fig. 1) Rhy. Fig. 2 A G#maddb6

F#m7 Esus2/G# B E A

G#maddb6 F#m7 Bsus4

(end Rhy. Fig. 2) w/Rhy. Fig. 1 B/E loco A/E

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with notes and rests, marked with 'Full' and '1/2' dynamics. Above the staff, the chords 'F#m7' and 'Bsus4' are indicated. The bottom staff is a bass line with notes and rests, also marked with 'Full' and '1/2' dynamics. The system concludes with a double bar line.

Rhy.
Fig. 3

(Gtr.)

E5
Em/D
C6maj7
Bm7add4

f

2 sl.

1/2

1/2 P

Full

P P P

3

P H P

1/2 P

Full

17 17 (17)

15 12 15 12 14 (14) 12 12 14 12 15 14 12 14 12 14 (14) 12 14 14 (14) 12 12 14 14 12

[illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and includes a vocal line. The guitar part features a complex rhythm with various chords and techniques like slurs, accents, and a "Full" chord. The vocal line is in the key of D major and includes lyrics. The score is marked with "mf" and "Fdbk."

C#m7sus4
Fdbk. (8va)

Amaj7

1/2

C#m7sus4

H P sl.

3

Fdbk. (14)

1/2

mp

H P sl.

11 12 11 9 11 12 9

H P sl.

9 11 9 8 9

Gtr. I

let ring-

2 2 2 2 4 5 5 4 5 4 5 4

4 4 4 4 2 5 5 2 5 2 5 2

2 2 2 2 4 5 5 4 5 4 5 4

Amaj7

sl. sl.

C#m7sus4

P.M.

P.M.

sl. sl.

8 6 4 6

6 4 5 6

4 4 6 4 7 6 4 7

let ring-

4 2 5 4 5 2 5 2 4 5 2 5 2

2 4 5 2 5 4 2 5 4 2 5 4

Amaj7

Esus2

H P sl.

H H H H P P P P

(6) 4 6 4 2

H P sl.

2 4 6 2 4 6 4 2 6 4 2 4 2 0

H H H H P P P P

(0)

let ring-

4 2 5 4 5 2 5 2 4 5 2 5 4

2 4 5 2 5 4 2 5 4 (4)

w/Rhy. Fig. 1 (1st 7 bars only)
B/E

First system of musical notation. Treble clef, key of D major (F# C# G#). Chords: B/E, A/E, B/E. Dynamics: *mf*. Fingerings: 1/2, P, Full, Full. Pedal points: 11, (11), 9, 11, (11), 9, 11, 9, 11, 9. A wavy line indicates a sustained sound.

Second system of musical notation. Treble clef, key of D major. Chords: A/E, B/E, A/E. Dynamics: *mf*. Fingerings: 1/2, P, Full, Full. Pedal points: (11), (11), 9, 11, 9, 11, 9, 11, 9. A wavy line indicates a sustained sound.

w/Rhy. Fig. 2 (1st 7 bars only)

Third system of musical notation. Treble clef, key of D major. Chords: G#maddb6, A, G#maddb6. Dynamics: *sl.*, *Full*. Fingerings: 11, 13, (13), 9, (9), 11, (11), 14, 11, 17, 17, 17, (17), 16, 17, 17. A wavy line indicates a sustained sound.

Fourth system of musical notation. Treble clef, key of D major. Chords: F#m7, Esus2/G#, B, E, A, G#maddb6. Dynamics: *1/2*, *Harm.*, *Full*, *Fdbk.*. Fingerings: 16, 19, 17, 17, (17), (17), (17), 17, 17, 17, (17), 16, 17, 17. A wavy line indicates a sustained sound.

Rhy. Fill 1 (Gtr. 1)

Fifth system of musical notation. Treble clef, key of D major. Chord: A. Dynamics: *let ring*. Fingerings: 5, 6, 5. A wavy line indicates a sustained sound.

Section 1: F#m7, Bsus4, Gtr. I, w/Rhy. Fig. 2, A

Full, Full, Full, Full, loco, sl. H, sl., sl., sl., Full, Full

19, (19), 16, 17, 17, 14, 9, 11, 9, 11, 9, 7, 9, 7, 17, (7), (7), 17, 17

P.M. - -

Section 2: G#maddb6, F#m7, Esus2/G#, ③4fr. ②5fr. B E

Full, 1/2, Full, Full, A.H. Harm., Full, A.H. Full Full Full 2

(17), 16, 17, 17, 16, 1/2, (16), 17, 17, 18, 17, (17), 17, A.H. Full Full Full 2

Section 3: A, G#maddb6, F#m7

Harm., Full, Full, Full, Full, Full, P H, Full, P

(17), 19, 17, 17, 17, (17), 16, 17, 17, 19, (19), 17, 19, 19, 19, (19), 17

Section 4: Bsus4, Fdbk., loco, w/Rhy. Fig. 3 (4 times), E5, Em/D

Full, P, Full, Fdbk., loco, f, Full, sl., 1/4

19, 19, (19), 17, 19, 17, 15, 17, (17), 3, 0, 3, 0, 3, 0

Section 5: C6maj7, Bm7add4, E5, Em/D

1/2, P, Full, P, Full, P, sl., 1/4

2, (2), 0, 2, 0, 2, 0, 2, 0, 2, (2), (2), 0, 3, 0, 3, 0, 3, 2, 0, 2, 0, 2, 0, 0

P.M. - - - - - 4

C6maj7 Bm7add4 Gtr. I substitute Rhy. Fill 2

Resume Rhy. Fig. 3 E5 Full Em/D C6maj7 Bm7add4

*3rd string is not picked. Pull-off causes both 2nd and 3rd stgs. to sound.

**Vibrato causes 3rd stg. to sound.

*Bend causes 2nd string to sound.

E5 Em/D

*L.H. movement causes open string to sound.

**Vibrato causes 2nd string to sound.

C6maj7 Bm7add4 w/Rhy. Fill 3 Em

Rhy. Fill 2 (Gtr. I)

Bm7add4

Rhy. Fill 3 (Gtr. I)

Rubina's Blue Sky Happiness

Music by Joe Satriani

Moderately ♩ = 96

B5 Amaj9

*Gtr. I

mf

H

12 14 14 14 14 12 14 14 16 16 16 16 12 16 17 17 17 17 16 12

T
A
B

*Mandolin arr. for gtr.
Gtr. II (acous.)

mf let ring throughout

H

0 2 2 2 2 0 0 0 0 2 2 4 4 0 0 0 0 2 4 5 5 0 0 4 0 0 0 0

T
A
B

**Gtr. III

mf pick w/fingers
let ring throughout

H

0 2 2 0 0 0 2 4 4 4 0 4 5 5 0 4 0 0 0 2

T
A
B

B5 **Banjo arr. for gtr.

Amaj9

H

12 14 14 14 14 12 14 12 14 14 14 12 14 14 16 16 16 16 12

T
A
B

H

0 2 2 2 2 0 2 0 2 2 2 0 0 0 0 2 2 4 4 0 0 0 0 2 0 0 0 0

T
A
B

H

0 2 2 2 0 2 0 2 2 0 0 0 0 2 4 4 0 0 0 0 2

T
A
B

Aadd2 Gtr. I E Bsus4 Aadd2

*Gtr. IV

14 16 17 17 16 14 14 14 16 14 13 16 16 16 16 16 16 14 16 17 14 16

6 8 9 8 6 9 7 6 9 (9) 6 8 9 7 9

*Elec. w/dist.

0 6 8 9 0 8 6 0 4 2 1 4 0 0 0 0 0 0 6 8 9 0 11 0 13

7 9 11 9 7 6 4 2 4 4 4 4 4 4 4 4 7 9 11 13 14

0 0 2 2 2 2 0

0 6 8 9 0 8 6 0 4 2 1 4 0 0 0 0 0 0 6 8 9 0 11 0 13

7 9 11 9 7 6 4 2 4 4 4 4 4 4 4 4 7 9 11 13 14

0 0 2 2 2 2 0

E Badd4 Aadd2 E Bsus4

16 17 16 14 (14) 14 14 14 14 14 16 17 16 14 16 14 13 16 14 13 16 16

9 10 9 7 (7) 6 8 9 8 6 9 7 6 9 (9) 6 8 9

13 14 13 11 0 0 0 0 0 0 6 8 9 0 8 6 4 2 1 4 0 0 0 0

14 16 14 13 11 11 11 11 11 11 7 9 11 9 7 6 4 2 4 4 4 4 4

0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 0

13 14 13 11 0 0 0 0 0 0 11 0 8 9 0 8 6 4 2 1 4 0 0 0 0

14 16 14 13 11 11 11 11 11 11 7 9 11 9 7 6 4 2 4 4 4 4 4

0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 0

F#m11 sl. *Asus2/C# sl.* *Asus2* *B5 sl.* *F#m11 sl.* *Asus2/G# sl.* *Asus2*

sl. *Rhy. Fig. 1* *sl.* *sl.* *sl.* *sl.* *H P sl.*

Rhy. Fig. 1A **T = thumb* *H*

B5 sl. *To Coda* *A.H. (8va)* *N.C.*

sl. *sl.* *A.H. pitch: D# (end Rhy. Fig. 1)* *H*

(end Rhy. Fig. 1A) *H* *H* *H*

Bm(b6) C D/C C D/C

sl. sl. sl. sl. P rake sl. H rake Full P Full sl. sl. sl. sl.

8 7 10 8 7 8 10 8 12 8 7 (7) 5 (5) 7 14 15 15 (15) 14 15 (15) 15 17 15 14 16

D G/D D Bm(b6)

P sl. P P sl. P P sl. P H P

14 17 15 12 13 15 13 12 14 12 9 11 12 11 9 12 10 9 12 10 9 10 9 12 9

P H P

w/Rhy. Fig. 2 (1st 3 bars only) C D/C C D/C

sl. sl. sl. 3 3 H H H H P P H H

10 12 12 17 17 7 (7) 5 2 3 5 2 3 5 2 3 5

sl. sl. sl. H H H H P P H H

D G/D D w/Rhy. Fill 1 A.H. (15ma)

3 3 3 6 H H P P sl. H H P P H H P P sl. H sl. sl.

HH P P sl. HH P P HH P P HH sl. P P P P sl. H 12 sl. 12 sl.

2 4 5 7 5 4 5 7 9 5 7 9 7 5 4 5 7 5 4 4 5 7 5 4 5 7 9 7 5 9 7 5 3 3 5

HH sl. P P sl. HH HH P P HH sl. P P P P sl. H

Rhy. Fill 1 (Gtr. V)

5 5 7 5 7 5 7 5

5

ES

Esus4

E5

N.C.
sl. (cont. in Fill 1)

(cont. in Fill 1)

*Elec. w/dist.

w/Rhy. Figs. 1 & 1A

F#m11

Asus2/G#

Asus2

B5

Coda

Gt1

| tr. IV | 5 |

Fm11

Asus2/G#

Asus2

B5

Rhy. Fig. 3 (Gtr. II)

E5

Esus4

E5

NC

w/Rhy. Figs. 4 & 4A (both 10 times)
(Gtr. IV)

Amaj7/E

Esus2

First system of guitar notation. The treble clef staff shows a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a double bar line and a '9' in a circle. The bass clef staff shows a common time signature and a '(0)' in parentheses. The system ends with a double bar line and a '7' in a circle. There are slurs and 'sl.' markings over the final notes in both staves, with the text 'don't pick' written below the treble staff.

Amaj7/E

Esus2

Second system of guitar notation. The treble clef staff shows a key signature of three sharps and a common time signature. It begins with a double bar line and a '9' in a circle. The bass clef staff shows a common time signature and a '(0)' in parentheses. The system ends with a double bar line and a '7' in a circle. There are slurs and 'sl.' markings over the final notes in both staves, with the text 'don't pick' written below the treble staff.

Amaj7/E

Esus2

Third system of guitar notation. The treble clef staff shows a key signature of three sharps and a common time signature. It begins with a double bar line and a '9' in a circle. The bass clef staff shows a common time signature and a '(0)' in parentheses. The system ends with a double bar line and a '7' in a circle. There are slurs and 'sl.' markings over the final notes in both staves, with the text 'don't pick' written below the treble staff.

Amaj7/E

Esus2

Fourth system of guitar notation. The treble clef staff shows a key signature of three sharps and a common time signature. It begins with a double bar line and a '9' in a circle. The bass clef staff shows a common time signature and a '(0)' in parentheses. The system ends with a double bar line and a '7' in a circle. There are slurs and 'sl.' markings over the final notes in both staves, with the text 'don't pick' written below the treble staff.

Amaj7/E

Esus2

Fifth system of guitar notation. The treble clef staff shows a key signature of three sharps and a common time signature. It begins with a double bar line and a '9' in a circle. The bass clef staff shows a common time signature and a '(0)' in parentheses. The system ends with a double bar line and a '7' in a circle. There are slurs and 'sl.' markings over the final notes in both staves, with the text 'don't pick' written below the treble staff.

Amaj7/E

Esus2

8va-----

Amaj7/E

8va-----

Esus2

8va-----

Amaj7/E

Esus2

8va-----

Amaj7/E

Em9

F#m11/E

Em7

F#m11/E

Em9

F#m11/E

The first system of musical notation for guitar. The treble staff contains a melody of eighth and sixteenth notes. The bass staff contains a fingered bass line with various chords indicated by numbers (0, 7, 9, 11) and 'x' marks. The system is divided into two measures.

Em7

Em9

F#m11/E

The second system of musical notation for guitar. It continues the melody and bass line from the first system. The treble staff has slurs and accents (sl.) over some notes. The bass staff has slurs and accents (sl.) over some notes. The system is divided into two measures.

E5

N.C.
(w/bagpipes & drums)

The third system of musical notation for guitar. It concludes the piece with a final chord in the treble staff and a final note in the bass staff. The system is divided into two measures. The treble staff has a double bar line and a final chord. The bass staff has a double bar line and a final note. The system is divided into two measures.

w/Rhy. Fig. 1 (2 times)

0:25

0:25

f P.M. P.M.
w/wah

D/A A5

1/2 sl

(slight vib.)

D/A A5

1/2 sl

sl. trem. bar

w/Rhy. Fig. 1 (1st 3 bars only)

D/A A5

1/2 sl

sl. sl. P. sl. sl.

Rhy. Fig. 1A

⑤ open A5 A A5 A B B5

Gtr. I P.M. P.M.

⑤ 2fr. B B5 ⑤ 2fr. B G5 ⑥ 3fr. G G5 ⑤ open ⑥ open A E A ⑤ open A ⑥ open 3fr. A E G 1/2 A

P.M. P.M. P.M. P.M. P.M.

H 1/2 Full

(end Rhy. Fig. 1A)

⑤ open A A ⑤ open E G 1/2 A5 w/Rhy. Fig. 1 (2 times)

P.M.

trem. bar sim.

D/A A5

8va 1/2 sl

8va-

D/A

A5

w/Rhy. Fig. 1 (1st 3 bars only)

D/A

w/Rhy. Fig. 1A (1st 4 bars only)

*Bm

*Substitute Bm for B5

A.H. pitch: E
w/Rhy. Fig. 2

A.H. pitch: B

[illegible]

⑥ 6fr. 3fr. (type 2) ⑥ 3fr.
 B \flat G G5 G

[illegible]

A.H. ⑧ 6fr. 3fr. 6fr. C6 C5 C7 ⑧ 8fr. C ⑧ 8fr. C7 ⑧ 6fr. 3fr. B♭ G
 (15ma)

P P A.H. P P P P P P P sl. P P P sl. sl. H P
 10 0 10 0 0 12 0 0 10 0 10 0 0 12 0 15 15 0 15 0 12 0 15 15 0 0 17 0 0 19 20 0 21 21 0 0 19 0 19 20 20 19 21 21 0 0

w/Rny. Fig. 3 (1st 3 bars only)

8va G5 3fr. 6fr. 3fr. 6fr. C5

Bb Bb Bb

22 15 22 15 15 21 15 15 20 15 20 15 18 20 15 18 20 18 15 18 15 17 18 17 15 15 18 20 18 15 19 15

w/Rhy. Fig. 4

w/Rhy. Fig. 4

N.C.

F#5

*2½

4

H

sl.

Am7

2

7

A5

6

H

trem. bar

4

*2½

H

sl.

trem. bar

2

7

6

H

(14)

(14)

(11)

(11)

8

0

17

(17)

(17)

(17)

14

*Depress bar before sounding note.

Fig. 4 (1st 2 bars only)

Full w/Rhy. Fig. 4 (1st 2 bars only) F#m7 F#5 N.C. Am7 8va- 1/2

Full

Full

H P

P

P

P

H H

P

P

sl.

1/2

(14)

(14)

17

(17)

17

14 17 14

17

14 17 14

P

P

P

H H

P

P

sl.

1/2

17 16 17 16

14 16 17

14 17 14

17

17 16 14 16

0

20

[illegible]

Rhy. Fig. 4

F#5 N.C. Am7 A5 F#m7

P.M.-----4 P.M.-----4

T T

(2 2) 2 (2 2) 2 4 (4 4) 4 5 (5 5) 5 5 7 (7 7) 2 2 2

T T

Rhy. Fig. 4A

A5 N.C.

D5 D6 D5 D7 D5 D6 ⑩10fr. D D7 ⑩10fr. D D6 D7 ⑬13fr. 14fr. F F# D7 D6 D5 D6 D5 D7 D5 D6 ⑩10fr. D

1/2 sl sl sl sl sl P sl sl sl

(17) 14 15 13 12 14 12 11 12 10 12 10 12 10 9 10 9 7 9 7 5

sl sl sl sl P sl sl sl

⑩10fr. D7 D D6 D7 ③open E E5 E6 E5 E7 E6 E5 E7 ⑩12fr. E E6 E7 ⑮15fr. 16fr. G G# E7 E6

sim. Full trem. bar Full

sl sl sl sl sl Full

7 5 2 2 5 9 11 9 10 11 12 12 11 12 13 14 15 12 17

sl sl

⑩12fr. (type 2) ⑩12fr. E E5 E E5 A5

8va Full P.M. w/Rhy. Fig.1 (2 times) loco D/A 1/2

Full trem. bar P.M. 1/2

(17) 19 16 17 18 19 20 21 22 9 10 9 11

A5 sl. (slight vib.)

sl.

(11) 9 7 9 11 9 9 (9)

D/A 1/2 A5 A.H. (8va) sl. sl. sl. sl.

1/2 sl. sl. sl. sl.

(9) 10 9 10 9 11 (11) 9 7 7 9 (9) 9 12 10 7 (7) 7 5 7

sl. sl. sl. sl.

A.H. pitches: E D E

[illegible]

w/Rhy. Fig. 1A (1st 4 bars only)

⑤ open A ⑥ open 3fr. A E G A w/Rhy. Fig. 1B N.C. w/Rhy. Fig. 2 (2 times) N.C.(G) (D) Full A 1/2 Full N.C.(G) Full

trem. bar

(14) 14 (14) 10-20 10-12 12 8 8 5 8 5 5 5 7

(D) A N.C.(G)

w/Rhy. Fig. 2 (1st bar only)

(D) w/Rhy. Fig. 2A

A N.C.(F)

Full A.H. (15ma) Full sl. sl.

Full P.M. Full 1/2 sl.

sl. sl. Full A.H. Full (9) sl. 15 sl. 0

A.H. pitch: D G5

w/Rhy. Fig. 2
N.C.(G) Full Full (D) Full Full

(C)

Harm. 1 1½ *1

sl.

(slack)

Full Full Full Full

13 13

0

*Pull bar up.

⑤ 3fr. open C A ⑥ 3fr. G A5

Gadd9/A

8va -1/2-

Gtr. IV

1/2

20 17 20 17 (17) (17)

H³ P sl. sl. sl. sl.
H P sl. sl. sl. sl.

15 17 15 14 12 10 12

A^v

Gadd9/A

A^v

sl. sl. sl.

1/2

H P sl. sl.

sl. sl. sl. sl.

(slight vib.)

sl. sl. sl. sl.

12 14 12 10 10 12

14 (14)

1/2

H P sl. sl.

sl. sl. sl. sl.

12 14 12 10 9 10 9 7 5 3 3 5

Gadd9/A

A^v

H P P H P P sl. P sl. P sl. P P P H P P H P P H P P H P P

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

7 5 7 5 0 7 9 0 9 10 0 10 12 0 9 10 0 7 0 5 0 3 5 3 0 2 3 2 0 3 5 3 0 2 3 2 0

Gadd9/A

⑤ open A A5

P.M. A.H. (15ma) sl.

H P P H P P H P P H P P H P P P

3 3 3 3 3 3 3

H P P H P P H P P H P P H P P P

3 5 3 0 2 3 2 0 3 5 3 0 5 7 5 0 3 5 3 0 2 0

A.H. sl.

sl. sl.

3 5 17 2 2 0

w/Rhy. Fig. 1 (3 times)

D/A A5

Fdbk. (8va)

D/A A5

Fdbk. (8va)

(slight vib.)

Fdbk.

Fdbk.

(2) (2) (2) (2) (2) (2) (2) (2)

Fdbk. pitches: C# E

w/Riff A (4 times)

D/A

A5

First system of musical notation. The treble clef staff contains a wavy line. The bass clef staff contains a wavy line and a (2) in the first measure.

w/Rhy. Fig. 1 (1st 3 bars only)

D/A

A5

w/Rhy. Fill 1

N.C.

A5

Second system of musical notation. The treble clef staff contains notes with a wavy line. The bass clef staff contains notes and a (2) in the first measure.

Outro solo

w/Rhy. Fig. 1 (3 times)

D/A

A5

Third system of musical notation. The treble clef staff contains notes with a wavy line. The bass clef staff contains notes and a (12) in the first measure.

D/A

A5

Fourth system of musical notation. The treble clef staff contains notes with a wavy line. The bass clef staff contains notes and a (9) in the first measure.

D/A

A.H.
(15ma)

8va

Full

Full

Fifth system of musical notation. The treble clef staff contains notes with a wavy line. The bass clef staff contains notes and a (7) in the first measure.

A.H. pitch: C#

w/Rhy. Fig. 1 (1st 3 bars only)

w/Rhy. Filt 1

Begin fade

[illegible]

Tears In The Rain

Music by Joe Satriani

Freely (♩. = 92)

Amadd4
Elec. nylon-stg. gtr.

F6maj7b5

E7b9/G#

Amadd4

mp
let ring throughout
pick w/fingers

The first system of guitar notation consists of a treble clef staff and a bass staff. The treble staff contains a melodic line with eighth and quarter notes, starting on a double bar line. The bass staff contains a bass line with numbers 0, 3, 5, 4, 3, 4, 6, 7, 6, 7, 5, 3, 5, indicating fret positions. Above the treble staff, the chords Amadd4, F6maj7b5, E7b9/G#, and Amadd4 are written. The tempo is marked 'Freely (♩. = 92)' and the dynamics 'mp'.

The second system of guitar notation continues the piece. The treble staff has a melodic line with eighth notes. The bass staff has a bass line with numbers 7, 9, 8, 8, 9, 7, 5, 5, 5, 5, 5, 2, indicating fret positions. Above the treble staff, the chords Am(b6), Am, Am(b6), and 2 Am are written. The system ends with a double bar line and a repeat sign.

The third system of guitar notation continues the piece. The treble staff has a melodic line with eighth notes. The bass staff has a bass line with numbers 8, 7, 5, 5, 7, 8, 6, 7, 5, 7, 6, 8, 6, 7, 5, 7, 6, indicating fret positions. Above the treble staff, the chords Fmaj7 and Fm6(maj7) are written. The system ends with a double bar line and a repeat sign. The tempo is marked 'rit.'.

The fourth system of guitar notation continues the piece. The treble staff has a melodic line with eighth notes. The bass staff has a bass line with numbers 7, 7, 5, 5, 7, 7, 6, 7, 5, 7, 6, 0, 2, 3, 0, 4, 2, 0, indicating fret positions. Above the treble staff, the chords Am/E, E7, N.C.(Am), (E), and (Am) are written. The system ends with a double bar line and a repeat sign. The tempo is marked 'a tempo'.

The fifth system of guitar notation continues the piece. The treble staff has a melodic line with eighth and quarter notes. The bass staff has a bass line with numbers 0, 5, 3, 0, 3, 5, 3, 4, 3, 0, 3, 4, 6, 7, 6, 0, 6, 7, 7, 5, 3, 0, 3, 5, indicating fret positions. Above the treble staff, the chords Amadd4, F6maj7b5, E7b9/G#, and Amadd4 are written. The tempo is marked 'Faster (♩. = 108)' and the dynamics 'mf'.

Dm9 C6maj7

Bm7add4 E7 Dm/A Am

Dm9 C6maj7 rit.

G#o7 F#o7 D#o7 B#o7 a tempo

G#o7 F#o7 Am/E E rit.

Tempo I Am p rit. pp

Why

Music by Joe Satriani

Moderate Funk ♩ = 110

Triplet feel (♩ = ♩ = ♩)

Em11

Harm.

*Gtr. (8va)

*Gtr. I tuned to "Nashville tuning", ⑥ - ③ stgs. are tuned one octave higher than normal.

Em
Rhy. Fig. 1 (Gtr. II)

Cadd2

Dadd2

Em

Cadd2

Dadd2
(end Rhy. Fig. 1)

Rhy. Fig. 1A (Gtr. III)

mf w/wah
clean tone

w/Rhy. Figs. 1 & 1A
Em

w/Rhy. Fill 1
Cadd2

Dadd2

Em

Rhy. Fill 1 (*Gtr. I)

Harm.

(8va)

*"Nashville tuned".

Cadd2 Dadd2 w/Rhy. Figs. 1, 1A & 2 (all 2 times) Cadd2 Dadd2 1/2

*Gtr. IV Em Riff A *sl. sl. sl.* *sl. sl. sl.* Dadd2 1/2

pick slides

*Gtr. IV Riff A1 *sl. sl. sl.* Full *1/2*

*Gtr. VI Riff A2 *sl. sl. sl.* *both gtrs. vib.* Full

pick slides

sl. sl. sl.

*Gtr. IV uses Digitech Harmony Machine, "E minor chord" preset.
Gtrs. V & VI are notes produced by harmonizer arr. for 2 gtrs.

Em Cadd2 Dadd2 1/2 Em

P *P* *1/2* *sl. sl.*

P *P* *1/2* *sl. sl.*

both gtrs. vib.

P *P* *12 12* *12 12* *12 15* *15 12*

P *P* *12 12* *12 12* *12 16* *16 14*

P *P* *sl. sl.* *sl. sl.*

Rhy. Fig. 2 (*Gtr. I)

Harm. (8va)

let ring *let ring* *let ring*

Harm. 5 7 12 12 12 12

5 7 12 12 12 12

(5) (7) (12) 12

**"Nashville tuned".

Cadd2 Dadd2 Em w/Rhy. Figs. 1, 1A & 2 (all 2 times)
 trem. bar 15 12 13 12 12 9 7 7 7 10 9 7 17 15 17 17 Full
 15 12 12 12 12 8 7 5 9 9 9 9 9 10 10 7 18 19 22 Full
 14 15 14 15 14 7 5 9 9 9 9 9 10 10 7 16 20 17 17 17 Full

*Depress bar before striking note.

Cadd2 Dadd2 Em Cadd2 Dadd2 Em
 8va-- Full 1/2 Full Full 1/2 Full Full 1 1/2 Full
 (17) (17) 17 20 20 (20) 20 19 (19) (19) 17 15 17 17 Full
 8va-- Full Full Full Full Full Full 1 1/2 Full
 both gtrs. vib. (22) (22) 19 19 19 19 (19) 19 19 19 22 Full
 (17) (17) 20 17 17 22 16 19 (22) 17 19 (19) (19) 20 17 17 17 16

Cadd2 Dadd2 Em Cadd2 Dadd2

8va- 1½ Full 1½ Full Full Full Full sl. w/Rhy. Figs. 1, 1A & 2 (all 2 times)
Em Riff B

17 17 17 17 20 20 20 20 14 12 14 14 16 16

8va- 1/2 Full Full 1½ Full 1/2 Full Full 1/2 Full Riff B1 Riff B2 both gtrs. vib.

(22) 22 (22) 19 19 10 (19) 22 22 (22) 12 12 12 17 17
(17) 17 (17) 20 17 17 17 (17) 19 19 (19) 12 14 14 14 17 17
16 16

sl. sl. sl. sl. sl. sl. sl. sl.

Cadd2 Dadd2 Em Cadd2 Dadd2 Em (end Riff B) Riff C

sl. sl. sl. sl. sl. sl. sl. sl.

(16) 12 14 16 14 14 (14) 12 14 14 16 16 17 (17) 16 14 12 14 14 (14) 12 14 14 16 16

14 14

sl. sl. sl. sl. sl. sl. sl. sl. Riff C1 (end Riff B1) Riff C2 both gtrs. vib.

(17) 12 12 12 17 16 16 (16) 12 12 12 17 17 17 (17) 17 16 16 16 16 (14) 12 12 12 17 17
(17) 14 14 17 14 14 (14) 14 14 14 17 17 17 (17) 17 14 14 14 14 (16) 14 14 14 17 17
14 14

sl. sl. sl. sl. sl. sl. sl. sl.

Musical score for guitar, showing a melody line and a bass line. The melody line is in treble clef and the bass line is in bass clef. The key signature is one sharp (F#). The melody line includes chords Cadd2, Dadd2, Em, and Dadd2. The bass line includes chords Cadd2, Dadd2, Em, and Dadd2. The score includes various musical notations such as slurs, ties, and fingerings.

[illegible]

Em

7 (7)

Em

H TP P P TP TP P P TP TP (T) TP H P P TP P P H H P P H H

3 6

*1½

H TP P P TP TP P P TP TP (T) TP H P P TP P P H H P P H H

7 12 0 7 5 12 7 12 0 7 5 12 7 12 5 12 7 0 7 5 12 8 7 5 7 8 7 0 7 8 (0) 0

w/Rhy. Figs. 1, 1A & 2 (all 2 times)
w/Riffs B, B1 & B2

Cadd2 Dadd2 Cadd2 Dadd2

8va- loco sl H rake don't pick Full

17 22 17 17 0 0 7 9 * 14 7

22 22 22 22 22 (22) 22 22 22 20 20 20

Em 8va- loco Cadd2 Dadd2 w/Riffs. C, C1 & C2 Em

19 19 19 10 19 0 19 20 0 15 17 0 19 17 0 17 15 19 14 15 0 17 15 12 15 14 12 12 12 0 14 12 12 13 12 0 10 12 0 12 10 0 8

Cadd2 Dadd2 Em Cadd2 Dadd2

P sl sl sl H P don't pick

7 0 10 6 7 8 0 8 7 0 5 7 0 5 7 0 3 5 0 5 3 0 3 2 0 0 0 0 0 4 4 4 4 5 4 4

sl sl sl H P sl

w/Rhy. Figs. 1, 1A & 2 (all 2 times)
w/Riffs C, C1 & C2

Em Cadd2 Dadd2 Em Cadd2 Dadd2

sl sl sl sl sl sl sl

14 12 14 14 16 16 16 (10) 12 12 14 16 14 14 14 (14) 12 14 14 16 16 17 (17) 16 14 12 12 14 14 14

w/Riff C, C1 & C2 (*all 1st 3 bars only)
Em Cadd2 Dadd2 Em w/Fill 1 Cadd2 Gtrs. IV & VIII Dadd2 Full

*Last note of 3rd bar is not tied.

w/Rhy. Figs. 1, 1A, & 2 (all 2 times)
w/Riffs A, A1 & A2 (all 1st 7 bars only)
Em Cadd2 Dadd2 Em Cadd2 Dadd2 Em Cadd2 Dadd2 Em

Cadd2 Gtr. IV *1½ Dadd2 w/Rhy. Figs. 1, 1A & 2 (all 2 times) Cadd2 Dadd2 trem. bar *1½ 8va- P sl. 1/2

*Depress bar before striking note.

Fill 1 Gtr. V 1½ Full sl. Gtr. VI 1½ both gtrs. vib. Full sl.

Em 8va----- Cadd2 Dadd2 Em

Full Full Full Full Full Full Full Full

17 17 17 17 (17) (17) 17 19 19 19 17 19 22 17

8va-----

2 1½ 2 1½ 2 1½ 2 1½ 1½ Full 1½ Full

both gtrs. vib. both gtrs. vib.

20 20 20 20 (20) (20) 19 24 24 24 19 24 24 19 24 22 19

16 16 16 (16) (16) 17 20 20 20 17 20 20 22 17

Cadd2 Dadd2 Em Cadd2 Dadd2

8va-----

Full 1/2 sl. loco *2½ (Gtr. IV out)

trem. bar

Full 1/2 sl. *2½

20 15 19 19 17 (17) 9 7 8 10 10 10 8 7 10

8va-----

Full loco sl. *2½ (Gtr. V out)

both gtrs. vib. sl. trem. bar both gtrs. vib. (Gtr. VI out)

Full

22 19 24 24 20 20 20 (20) 12 12 12 15 15 15 12 12 12 12 12 14

20 17 20 20 16 (16) 12 12 14 12 12 12 12 12 14

sl. *Depress bar before striking note.

w/Rhy. Figs. 1, 1A & 2 Em Cadd2 Dadd2 Em Cadd2 Dadd2 Play 4 times

Emsus2
Gtr. II

Gtr. III

N.C.
Harm.
(8va)

A5

E5

Esus2 Em

N.C.

Harm.
(8va)

Harm.

Motorcycle Driver

Music by Joe Satriani

Moderate Rock ♩ = 166

N.C.

Rhy. Fig. 1 (Gtr. I)

(end Rhy. Fig. 1)

w/Rhy. Fill 1

 $4\frac{1}{2}$

Gtr.

Fdbk₂

4 1/2

Gtr. II

trem. bar

4 1/2

Fdbk.

Fdbk.

12 12

(12) (12)

*T T T T T T T T T T T T T T T T T T

Fdbk. pitch: G

*Percussive sound created by tapping w/edge of pick over pickups.

The first system of musical notation for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains five measures of music, each starting with a diamond-shaped tremolo mark. A dashed line connects the first four measures, and another dashed line connects the last two measures. The bottom staff is a bass clef and contains five measures, each starting with a diamond-shaped tremolo mark. The first measure of the bottom staff is labeled '(12)'. The system is labeled 'trem. bar' and '4' on the right side.

Rhy. Fill 1 (Gtr. I)

Rhy. Fill 1 (Gtr. I)

P.M. - - - 4

Harm.-----1 B5 D5 E5 B5

P.M.----4 Harm.-----1

Gtr. I

P.M.----4 P.M.-----1

pick slide (steady gliss.)

let ring--

Harm. (8va) E B5

P P H H P H P

sl. 3

(cont. on lower staff)

Harm.-----1 P P H H

17 17 17 17 16 16 18 16 14 16 14 16 14 16 14 16 14 12 12 16 14 12 11 9 8

P H P sl.

let ring-----4 let ring-----4

© 7fr. B

Rhy. Fig. 2A

(Gtr. 2A III) mf

P.M.-----1

Gtr. IV

mf

1/2

1/2

5fr. A

open E

Rhy. Fig. 2 (Gtrs. I & II)

mf

P.M.----4 P.M.----4 P.M.-----1 P.M.----4 P.M.-----1 P.M.-----1

[illegible]

88

5fr. A 7fr. B (end Rhy. Fig. 2A)

P.M.-----

7 9 7 9 7 9 11 9

sl.

(end Rhy. Fig. 2)

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.-----4

7 9 7 9 7 9 11 9 7 7 7 7 7 7

7fr. B w/Rhy. Figs. 2 & 2A

Gtr. V 1/2 5fr. A open E 7fr. B

Gtr. IV 1/2 both notes vib.

10 12 14 12 10 12 12 10 12

7 9 11 9 7 9 9 7 9

1/2 5fr. A open E 7fr. B 1/2

14 12 10 12 (12) 11 13 10 12 14 12

11 9 7 9 (9) 9 11 7 9 11 9

* Play 1st time only.

5fr. A sl. open E 5fr. A sl. 7fr. B

sl. both notes vib. sl. both notes vib.

10 12 14 12 10 12 10 12 14 12

7 9 11 9 7 9 7 9 11 9

sl. sl.

Rhy. Fill 3 (Gtrs. I & II)

P.M.---4 sl. sl. H

7 9 7 7 7 9 9

0 0 0 0 0 7 7 7 9 9

H

Fill 1 (Gtr. VII)

sl. sl.

5 9

⑤ 5fr. D

Gtr. III P.M.

Gtr. IV

7fr. E

4fr. C#

5fr. D

1/2 P

Full

14 16 16 (16) 14 17 (17) 17 14 16 16 (16) 14 17 17 (17)

D E/D E Amaj9/C# D

7 7 9 (9) 9 9 9 4 4 4 7 7

7 7 9 9 9 9 9 4 4 4 7 7

5 5 5 5 7 7 7 4 4 4 5 5

7fr. E

4fr. C#

5fr. D

P.M.

sl

Full

P

H P

1/2

11 13 14 14 16 14 13 15 (15) (15) 14 16 14 15 14 16 14 13 16

E/D E Amaj9/C# D

7 9 (9) 9 (9) 4 7 (7)

7 9 9 9 4 7 7

5 5 5 7 4 5 5

⑥ 3fr. G

5fr. A

2fr. F#

3fr. G

P.M.

Full

1/2

Full

1/2 P

Full

Full

14 (14) 14 14 (14) 12 14 (14) 14 (14) 12 14 14 14 (14) 14 14 14 (14)

G A/G A D/F# G

3 0 (0) 2 (2) 3 (3)

3 2 2 2 3 3 3

0 2 2 2 0 0 0

0 0 0 0 2 0 3

3 3 3 2 3 3 3

[illegible]

Rhy.
Fig. 5
(Gtr.
III)

B

7fr.

A

5fr.

G

3fr.

A

5fr.

B

7fr.

* (Bm) sl.

sl.

Full

(Aadd9)

Full

(Gmaj7)

Full

Full

(Aadd9)

P

sl.

sl.

sl.

don't pick

sl.

Full

Full

Full

Full P

sl.

sl.

(9)

9

(9)

(9)

10

9

(9)

9

7

7

10

9

(9)

7

9

9

*Chords in parentheses played by kybd.

w/Rhy. Fig. 5 (2 times)

5fr. A (Aadd9) 3fr. G (Gmaj7)

3fr. G (Gmaj7)

6 7 6 7 6 4 6 7 11 11 9 11 9 7 9 7 6 7 6 4 6 4 2

5fr. A (Aadd9)

7fr. B (Bm)

3fr.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Moderato". The score is divided into two systems. The first system contains measures 1 through 11. The second system contains measures 12 through 19. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks. The score includes fingerings (e.g., 6, 3, 6, 7, 9, 11, 14, 15, 17, 18, 19) and articulation marks (e.g., sl., p, f). The piece ends with a double bar line and a repeat sign.

HH HHP sl
P *TP H P P H H P P TP TPP TPH P P H TPPP TP P P TPH P P TPH P P TPH P P T sl * sl H sl
3 3 3
P *TP H P P H H P P TP TPP TPH P P H TPPP TP P P TPH P P TPH P P TPH P P T sl H sl
17 15 24 0 19 17 15 17 19 17 15 24 17 24 17 15 22 17 19 17 15 17 22 19 17 15 20 19 17 15 20 17 19 17 15 20 17 19 17 15 20 17 19 17 15 20 19

*Tap w/edge of pick next 2 bars.
24th fret is just beyond end of fingerboard.
w/Rhy. Fig. 5 (1st 3 bars only)

5fr. A (Aadd9)
3fr. G (Gmaj7)

*Slide continues beyond end of fingerboard.

93

w/Rhy. Figs. 2 & 2A

Coda ⑥ 7fr. B

w/Rhy. Figs. 2 & 2A

⑥ 7fr. B

8va

The musical score consists of two systems. The first system has a treble clef staff with a key signature of one sharp (F#). It contains a melody with various articulations: slurs over pairs of eighth notes, accents ('P'), and a half note ('H'). Above the staff are markings '5fr.' and 'A' at the beginning, and 'open E' further along. The second system continues the melody and introduces a bass line on three additional staves. The bass line uses fret numbers (7, 9, 10) and chord symbols (P, H, P) to indicate fingerings and harmonies.

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with an "open E" (E4) and includes various articulations such as "Full", "sl" (slur), and "Harm." (harmonic). The second system consists of two staves. The upper staff continues the melody with similar articulations, while the lower staff provides a bass line with fingerings (7, 10, 14, 7, 6, 7, 7, 9, 7, 6, 7, 9, 7) and slurs. The piece concludes with a final "Harm." and "sl" marking.

[illegible][illegible]

5fr. A

open E

sl.

sl.

sl.

w/Rhy. Fill 4

5fr.

Musical score for guitar, featuring a treble clef and a key signature of two sharps (F# and C#). The score includes various musical notations such as slurs, slurs, and slurs. The guitar part is written in a single system, with a treble clef and a key signature of two sharps (F# and C#). The score includes various musical notations such as slurs, slurs, and slurs. The guitar part is written in a single system, with a treble clef and a key signature of two sharps (F# and C#). The score includes various musical notations such as slurs, slurs, and slurs.

Free time
7fr.
B
Full

Full (Gtr. III out) B7sus4 B5 1/2 N.C. **slack Eb/B

P Full P Full P P P sl. sl. sl. sl. trem. bar *1 *1 **slack

Full 10 7 7 10 7 9 7 10 7 9 (9) 7 9 7 5 5 7 6 (6) 7 4 7

P sl. 5 sl. sl. sl. sl. *Pull bar up. **Depress bar before striking note.

[illegible]

New Blues

Music by Joe Satriani

B5 **A5** **E5** **D5** **F#5** **Em/F#**

x x x 7fr. x x x 5fr. x x x 7fr. x x x 5fr. x x T 3 11 x o o o T 3

Free time
w/bass & sampled trpt.
N.C.
Gtr. I

mf

**T T T T T T T T T T T T T T T T T T T T T T T T T T T T T T T T T T

T * (7) 5 7 12 5 7 5 7 12 5 7 12 5 7 12 5 7 12 5 7 12 5

12 12 12 12 12 12 12 12 12 12 12 12 12 12

*Note is sounding when tape starts.

**T = L.H. tap

⑦ = R.H. tap

Moderate Shuffle ♩ = 117 (♩♩ = ♩ ♩)

(Drums)

8

(Drums)

8

(Spoken:) Number 47, 28, 18,... 1, 2, 3, 4.

B7(no3rd)

Rhy. Fig. 1 (Gtr. I)

Eadd4

* *sim*

B7(no3rd)

[illegible]

*Tapping pattern continues for next 6 bars.

Eadd4

B7(no3rd)

(end Rhy. Fig. 1) Rhy. Fig. 1A-----

(end Rhy. Fig. 1) Rhy. Fig. 1A-----

The musical notation for Rhythm Figure 1A consists of a melody line and a corresponding line for fingerings and techniques. The melody line is written on a single staff with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure has a quarter note on C4, a quarter note on D4, and a quarter note on E4. The second measure has a quarter note on F#4, a quarter note on G4, and a quarter note on A4. The third measure has a quarter note on B4, a quarter note on C5, and a quarter note on D5. The fourth measure has a quarter note on E5, a quarter note on F#5, and a quarter note on G5. The line for fingerings and techniques is written on a single staff with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure has the numbers 10 and 10. The second measure has the numbers 9 and 9. The third measure has the numbers 10 and 10. The fourth measure has the letter T. The letter T is also written above the fourth measure of the melody line.

B7(no3rd)

[illegible]

w/Rhy. Fig. 1

Eadd4

B7(no3rd)

(15ma)

A.H. Full (8va)

Full

1/2

Full

1/2

Full

3

sl.

Full

1/2

A.H. Full Full

1/2

1/2

1/2


Full

A.H. pitch: D

sl.

Musical score for guitar, showing a melodic line and a bass line. The melodic line is in treble clef with a key signature of one sharp (F#). It features various chords: Eadd4, B7(no3rd), and Fdbk. (F#dim). The bass line is in bass clef and includes fingerings (7, 5, 7, 7, 5, 7, 7, 5, 7, 7, 5, 7) and a tremolo bar section. The score is labeled "w/Rhy. Fill 2".

Rhy. Fill 1 (Gtr. I)



T T T T T T

10 10

7 9 7 9

7 7

Rhy. Fill 2 (Gtr. I)

T T ① T

T T ① T

10

7 9

7 7

D7

Cmaj7

11 12-14 12 12 11-9 (9)

sl

*Depress bar before striking note.

5 7 5 7 5 12 5 12 5 12 3 14 3 14

C#m7

*1½

Full

F#7

12 (12) 12 11 (11) 11-12-14

*Depress bar before striking note.

5 12 5 12 4 14 4 14 9 11 9 11 9 11 9 11

C#m7b5

Full

G6

Full

F#

(end half-time feel)

15 (15) 17 14 (14)

(end Rhy. Fig. 2)

5 5 4 5 5 5 3 7 3 7 2 4 2 4 2 4 2 4

w/Rhy. Fig. 1
B7(no3rd)

Eadd4

B7(no3rd)

B7(no3rd)

P.M.

Full

A.H. (8va)

A.H. (8va)

3

P

A.H.

A.H.

sl.

7 5 7 7 7 6 7 5 7 7 5 7 (7) (7)

P A.H. pitches: E D D# D#

Eadd4

B7(no3rd)

w/Rhy. Fig. 1A

*1

trem. bar *1

sl.

7 5 7 (7) 7 5 7 5 7 (9) T (7) (7)

N.C.(B5) (A5) (E5) (D5) (B5) (A5)*6 (E5) (D5)

Harm. (8va)*6

vib. w/bar

6

5 (5) (5)

*Depress bar before striking note.

Gtr. I

pick w/fingers

7 7 7 7 (7) 7 7 7 (7) 7 7 7 (7) 7 7

0 0 0 0 0 0 0 0

7 7 5 5 7 5 7 5

H H H H H

(B5) (A5) Harm. (E5) (D5) (B5) (A5) 3½ Fdbk.(D5)

*slack

A.H. (15ma)(E5)*1½(15ma)

*1½

2½

sl.

Harm. *slack

vib. w/bar 3½

A.H. *1½

Fdbk.*1½

2½

sl.

7 (7) (7) (7)

*Depress bar before striking note.

A.H. pitch: F# **Pull bar up.

**Depress bar w/L.H. before striking note.

(7) 7 7 7 (7) 7 7 7 (7) 7 7 7 (7) 7 7

0 0 0 0 0 0 0 0

5 7 7 5 5 7 7 5

H H H

B7(no3rd)

A.H. pitch: D
Eadd4

A.H. (8va)

w/Fill 1
B7(no3rd)

A.H. (8va)

w/Rhy. Fill 2

A.H.

trem. bar

vib. w/bar

7 5 7 7 8 7 5 7 7 5 7 7



*Depress bar before striking note.

****Next 27 bars.**

Fill 1

Harm.

2½

*  

Harm.

trem. bar

2½

7 (7) (7)

*Vol. knob swell.

Half-time feel

w/Rhy. Fig. 2

A D/A

A

D/A

A D/A

G13

A D/A

A.H.

(15ma)

*Depress bar before striking note.

sl.

*Depress bar before striking note.

E13sus4

E7

C13

*Depress bar before striking note.

*Depress bar before striking note.

D13sus4

D7

Cmaj7

sl.

*Depress bar before striking note.

C#m7

F#7

*Depress bar before striking note.

C#m7b5

G6

F#

Sua-----*C#m7b5* *G6*

(14) 14 15 17 14 15 18 19 21 18 14

T T T T T T
T T T T T T
3 7 3 7 3 7
2 4 2 4 2 4

*sim

F#

17 14 15 15 (15)

*Depress bar before striking note.

B7(no3rd) A6/9 Amaj9

Rhy. Fig. 4 (end Rhy. Fig. 4)

T T T T T T T T T T T T
T T T T T T T T T T T T
10 10 7 9 7 9 5 5
7 9 7 9 7 9 5 5

w/Rhy. Fig. 4 (20 times)
B7(no3rd)

A6/9 Amaj9 B7(no3rd)

A6/9 Amaj9 B7(no3rd)

Fill 2

Play 10 times

*Vol. knob swell.

A6/9 Amaj9 B7(no3rd) A6/9 Amaj9

P.M.-----

7 x x x x x x 7 5 5

B7(no3rd) A6/9 Amaj9 B7(no3rd)

mf straight ♭'s-----

7 7 H H P 9 7 9

A6/9 Amaj9 B7(no3rd) A6/9 Amaj9

rake

1/2 Full

9 7 9 10 9 11 12 x x 7 9 7 x x x x 9 7 7

H P

B7(no3rd) A6/9 Amaj9 B7(no3rd)

Full 1/2 P 1/2 1/4 Full

10 10 7 10 7 7 10 9 (9) 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7

A6/9 Amaj9 B7(no3rd) A6/9 Amaj9

sl. *sl.* P.M.-----

(7) 10 9 7 9 7 9 7 9 7 5 7 9 (9) 7 5 5

sl. *sl.* *sl.*

Begin fade

B7(no3rd) A6/9 Amaj9 B7(no3rd)

A6/9 Amaj9 B7(no3rd)

A6/9 Amaj9 B7(no3rd) A6/9 Amaj9

B7(no3rd) N.C.(A5) B7(no3rd) N.C.(A5)

(B5) (A5) (B5) (A5)

sl sl sl sl sl sl

P.M. P.M.

(Gtr. I out)

(B5) (A5) (B5) (A5)

sl sl sl sl

P.M. P.M.

(B5) (A5) (B5) N.C. Gtr. I

ppp *don't pick

Free time

sl sl sl sl sl sl sl sl sl sl sl sl sl sl sl sl

sl sl sl sl sl sl sl sl sl sl sl sl sl sl sl sl

(15) 16 15 14 13 12 11 10 9 8 7 6 5 4

sl sl sl sl sl sl sl sl sl sl sl sl sl sl sl sl

5 6 7 8 9 10 11 12 13 14 13 12 11 10 9 8 7 6 5 4

*Sound of vibrato motion is all that is heard.